Book 2

Eighteen
ENTIRELY NEW STUDIOS
for the
HARP,

calculated to give Strength & Independence to the Fingers.

Freedom to both Hands, and Steadiness to the Wrists.

Equality and Agility in passages of execution

AND THE TRUE MANNER OF RENDERING

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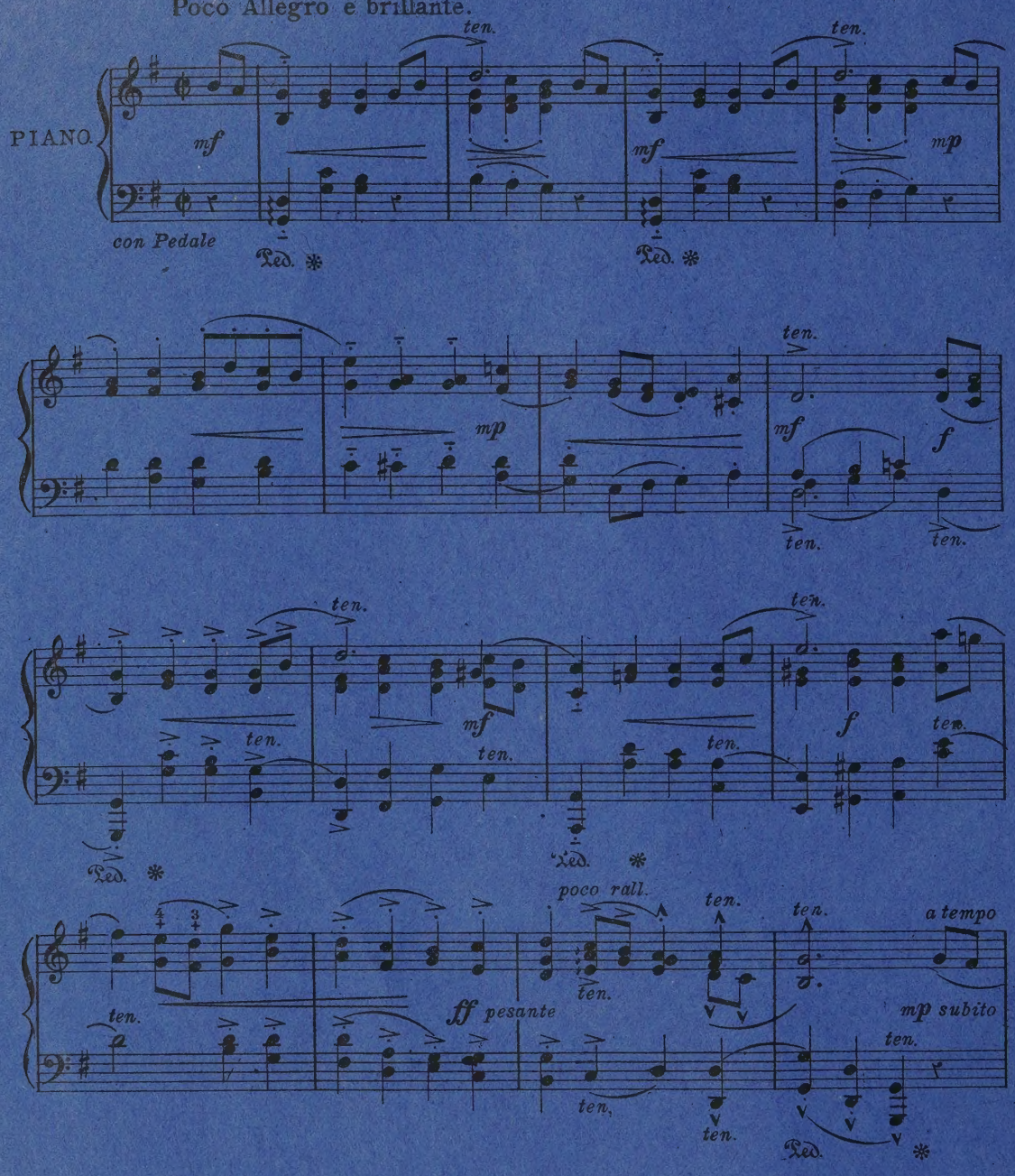
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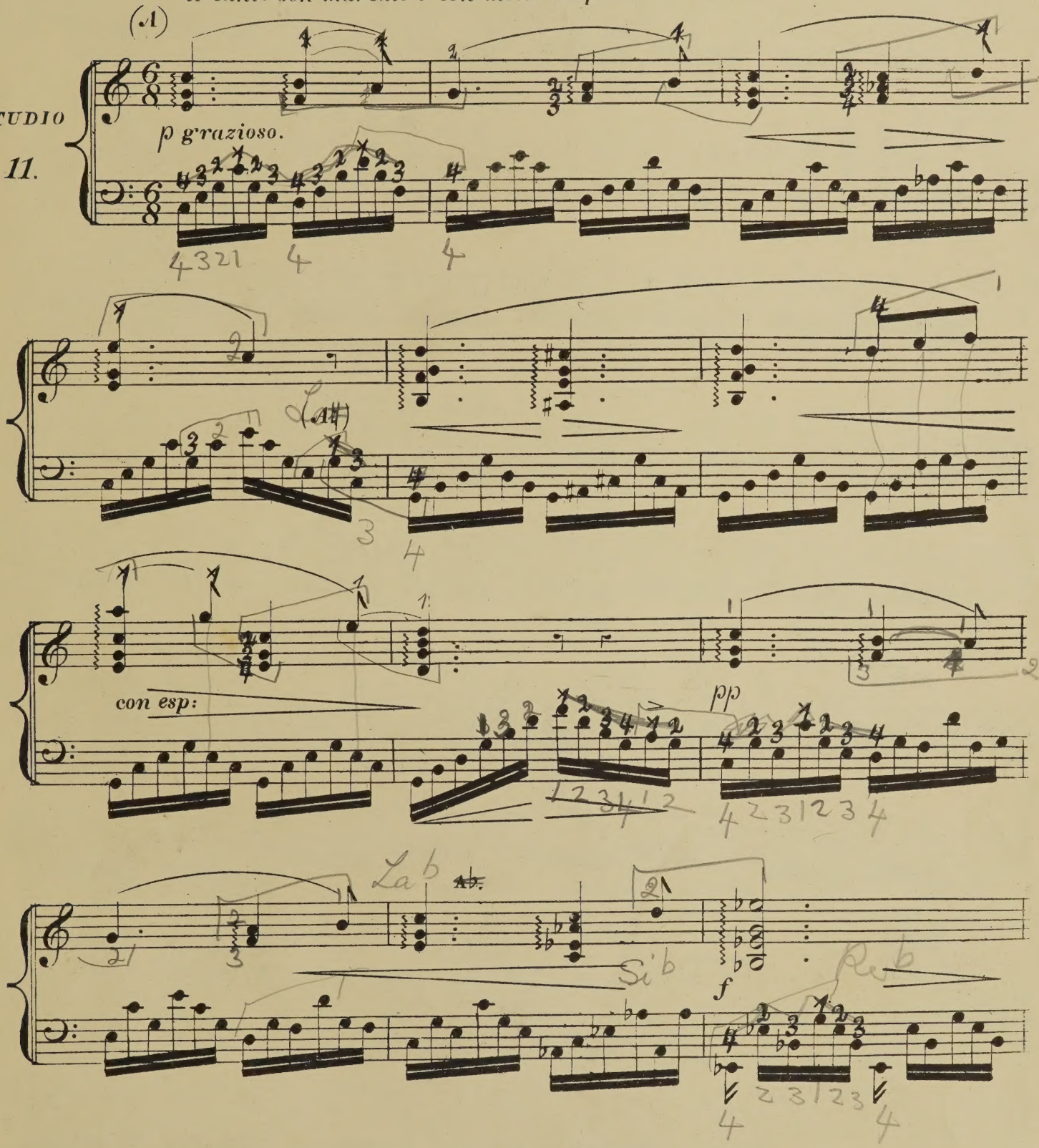
ON LEFT HAND ARPEGGIOS WITH A MELODY *SOSTENUTO* TO THE RIGHT HAND.

(style Ballad)

ANDANTINO SEMPLICE.

il canto ben marcato e con molto d'espress.

STUDIO 11.



(A) The melody at the right hand must be performed with great taste, feeling, and in a *Sostenuto cantabile* manner,—Care must be taken to have a good and Sonorous tone from the right thumb, to which is entrusted the theme, and to arpegge the chords so as to procure a melodious and harmonious effect— The Bass, which has a most important part in this Studio, is to be played very equally, without any motion of the hand or of the wrist, *the fingers acting solely by the proper bending of the joint*— the Har-

languida ed espress.

p *espress dim.* *pp*

(B)

pp tranquillo e leggiero.

sempre pp (C♯ with D♭) *Cantando.*

(C) *rall.*

cresc - - ed - il tempo string. - - - - - - *f* *f*

fz *fz*

- - ent. - - - - **A Tempo.**

il canto marcato.

f *pp amoroso e dolciss.*

pist will find difficult the going from the second left finger to the third, and vice versa, but this kind of practice will strengthen much these fingers. *(B)* the right hand, very short and detached, and not at all arpeggioed, except the crotchets—give good vibration to the lower C's of the bass. *(C)* mind the Crescendo and the increase of time.

fz *pp*

p *pp dolciss.*

riten:

agitato ed esp: *riten:*

fz fz fz

A Tempo. *riten:*

p esp: *più p*

A Tempo.

sempre in dim. *ppp*

MODERATO MA CON MOTO.

affettuoso e la melodia marcata.

STUDIO 12.

(A)

p fz pp dim.

fz cresc. f riten: p dim.

(B) A Tempo.

pp f p f con espress.

legg:

riten. A Tempo.

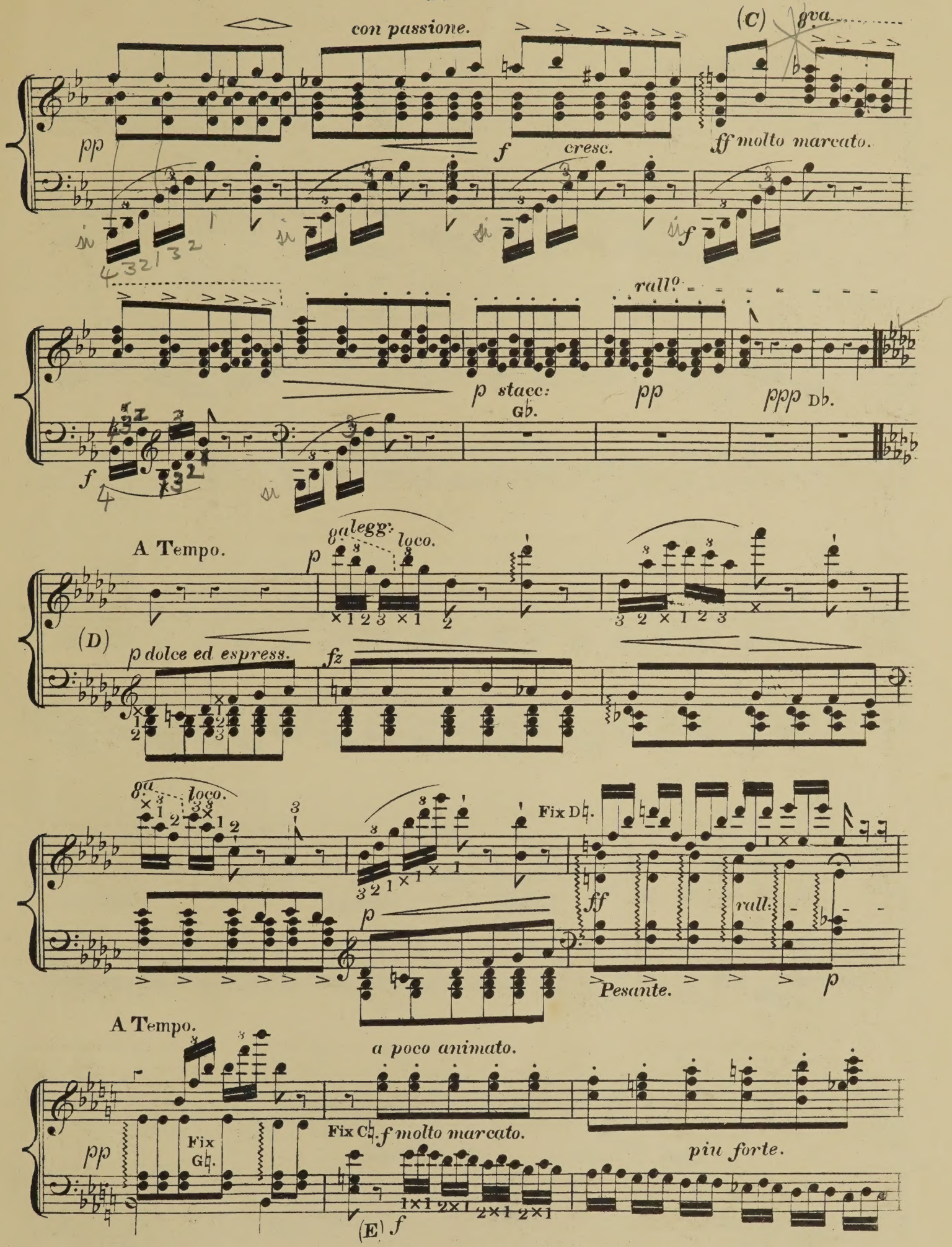
p cresc. p dolce. p

dolce. fz con esp: p p

rall?

fz

(A) This Studio is to be performed with much expression, and all the notes of the right thumb very distinct and marked, — the chords *not arpeggioed*, but given in a *sostenuto manner* — pay attention to the indications to increase or decrease the sounds, the left hand light. (B) the left hand very light, marking only a little the first notes of the arpeggio, do not make any break in the change of position.



(*C*) Marked, in bending well the joints and *not* arpeggioed. (*D*) the notes of the left thumb giving the melody, well accentuated and distinct, while the other under notes must be soft, the arpeggios of the right hand very light. (*E*) do not move the left wrist.

8va

fz fz fz fz sempre ff

8va

D♭.

fz fz fz

(F) Cantando.

p dolce e grazioso.

8a

p cresc.

f ff

(F) Mark well the melody with the right thumb.

ON EXTENDED ARPEGGIOS WITH AN INTERNAL MELODY.

ALLEGRO MODERATO.

STUDIO 13.

(A)

(A) To render this Studio more clear, the author has written on a small line above the right hand the melodic theme, which must be heard *very distinctly* and detached from all the other notes forming the Arpeggios — Care must be taken also to accentuate strongly the minims of the melody, to mark well their value and give effect to the strain — the arpeggios are to be played steadily, soft and equal, and no break

f

ritard.

A Tempo.

dim.

fz *pp*

p

Fine

as played

(B)

il canto molto marcato e con espress.

staccato e leggiero.

must take place in the quick changes of position, in descending or ascending — the chords of the left hand to be struck with force, to obtain a full vibration — (B) the melody on the lower notes of the right hand to be strongly marked and the wrist must be kept very quiet, while the upper notes are performed softly and steadily.

(C)

p dolce, ma il canto marcato.

cresc.

f
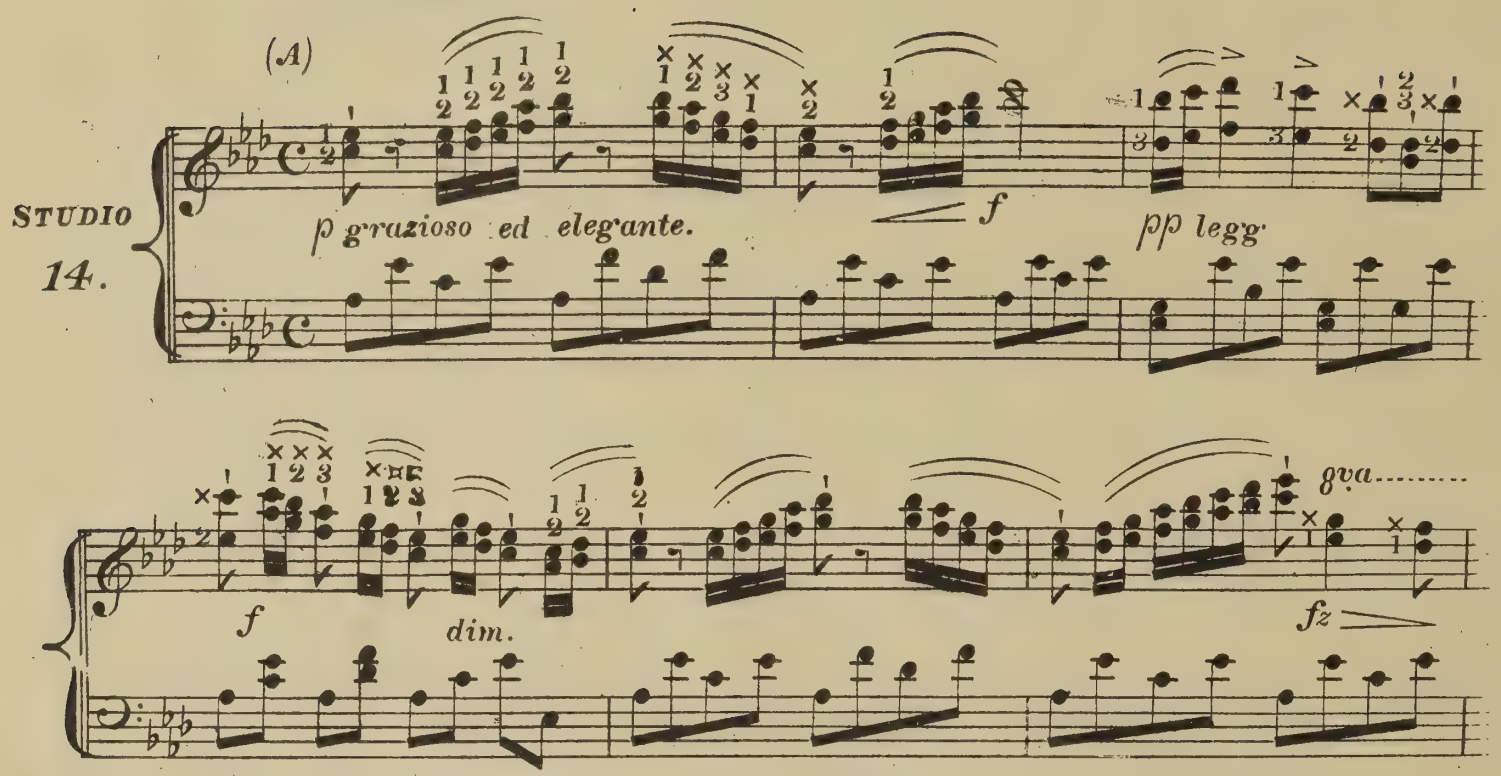
p con gusto.

D.C.

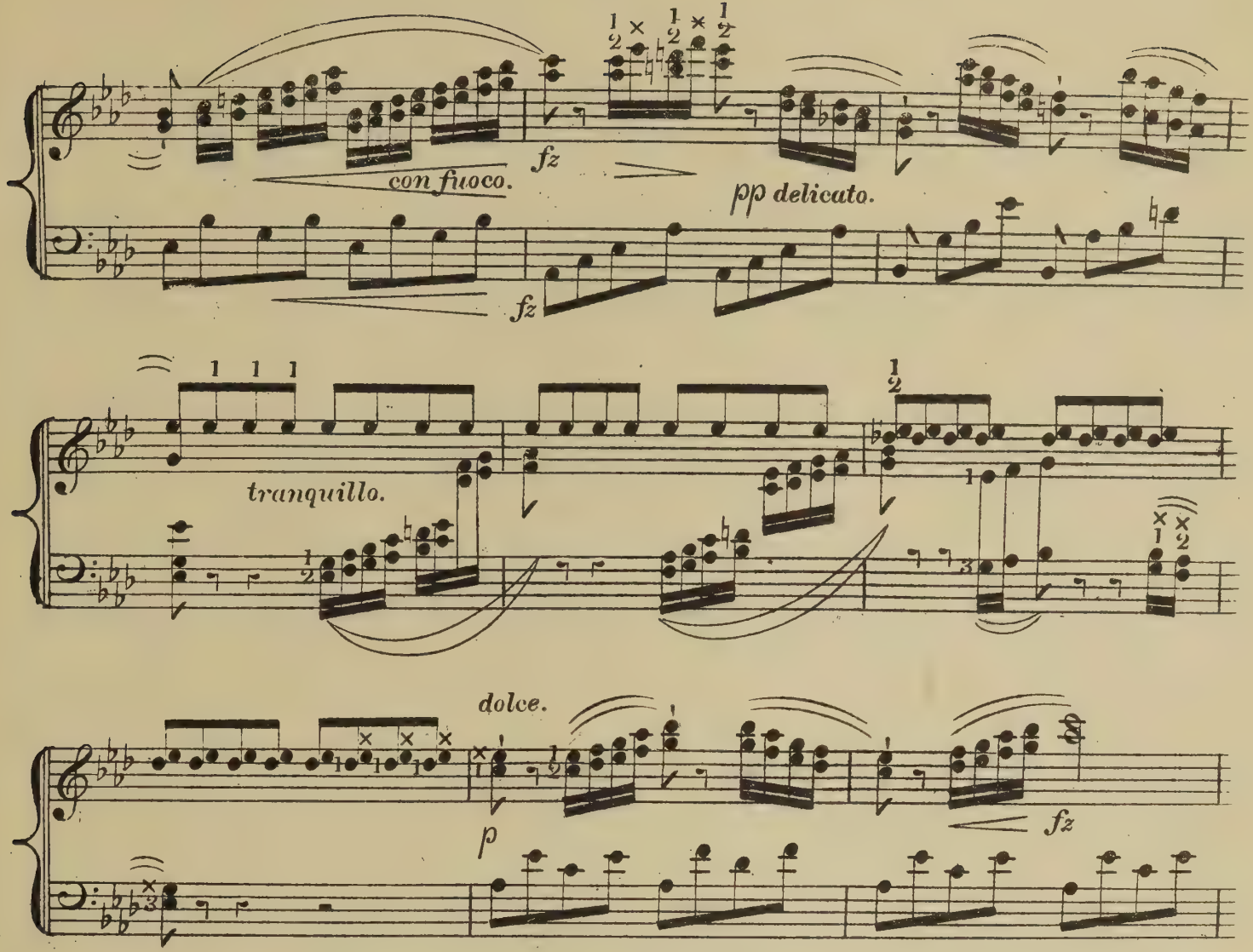
(C) Mark strongly the notes of the right thumb and third finger, and perform the middle semiquavers soft and light, keeping all the fingers close to the strings — the Bass rather light and soft to make the melody well heard.
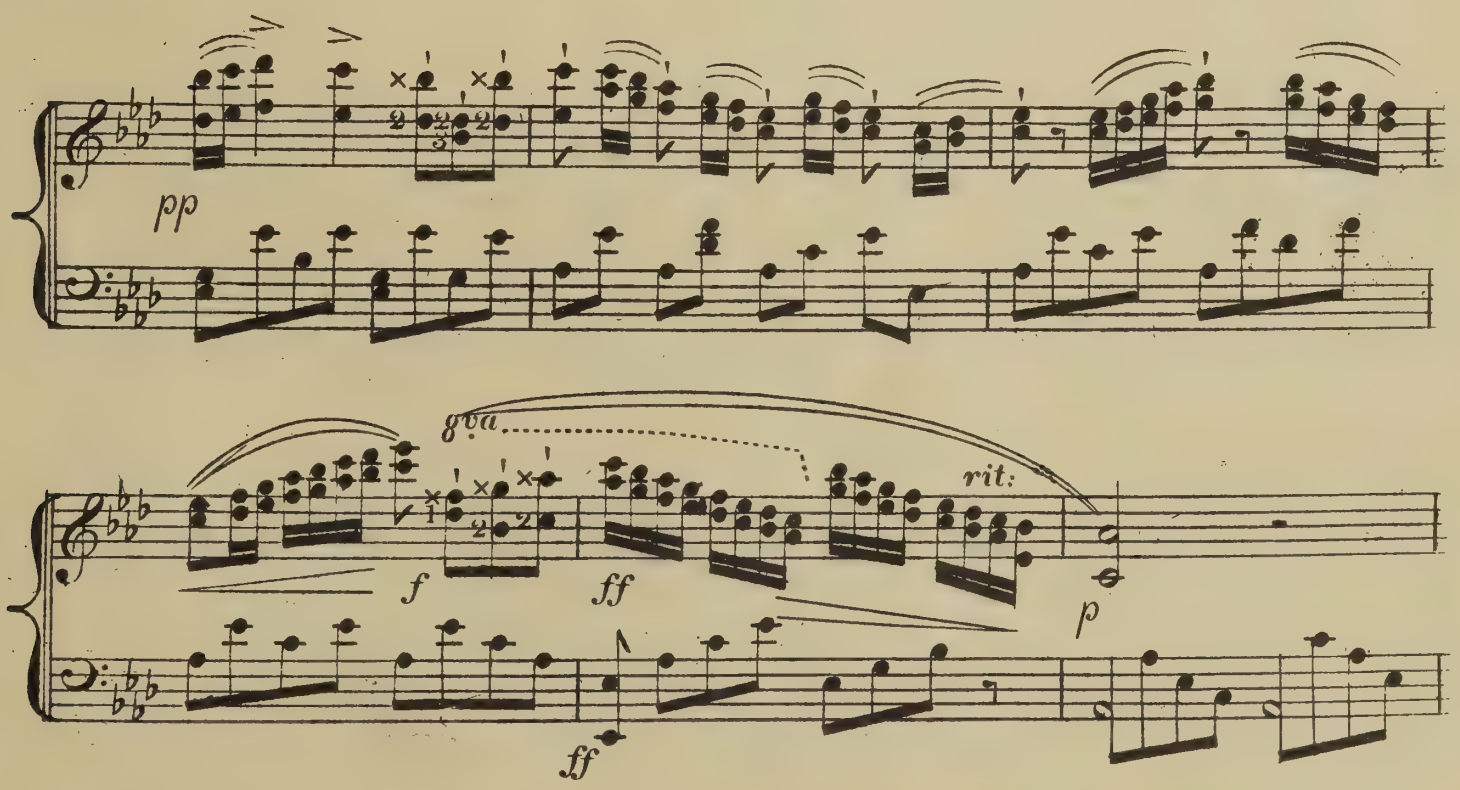
ON DOUBLE NOTES.

ALLEGRO MODERATO.



(A) To perform ascending double *Glissandos*, it is necessary to stretch the first and second fingers, if for thirds, and the first and third fingers, if for sixths, rather stiffly on the strings, while the wrist is *very lightly* rested on the sounding board, in order to be ready to move up quickly the whole hand. It is important, to check the too great rapidity of that motion, to press the two fingers on the strings more or





less according to the time _for descending double Glissandos, slide with ease the thumb, without any stiffness whatsoever, and keep the wrist motionless._ (See the book of new Effects) The quavers of the Bass to be given very equal and steadily.

legg iero.

pp *fz* *fz*

8va

ritard:

A Tempo.

(B) *p* *cres.*

dimin: *8a* *pp*

riten: *pp*

(B) Mark well the lower turned down quavers of the Bass.

ON ARPEGGIOED CHORDS.

ALL.° CON SPIRITO E FUOCO.

STUDIO 15.

(A) *ff ben marcato e molto brillante.*

sempre ff

(A) In this spirited and animated Studio, the entire melody is to be performed by the right thumb with great force and brillancy, while the under chords must be very much arpeggioed,—In the qrequent sliding of the thumb, or in its being shift up to take higher notes, the position of the hand must not be altered— The

gva..... loco.

sempre più forte e brillante.

gva.....

fff

strepitoso.

A Tempo.

p

fz fz fz fz fz fz fz fz fz

riten. - - - - ff staccato e il più brillante possibile.

fz

fz fz fz fz fz fz fz fz fz

sempre ff e marcato.

chords, if well arpeggioed, (as recommended before) will give facility to the right thumb to act freely — All the chords with the left hand to be also given with great brillancy and much arpeggioed.

ALLEGRO MAESTOSO. *(alla Marziale)*

STUDIO 16.

(A)

(B)

marcato e pomposo.

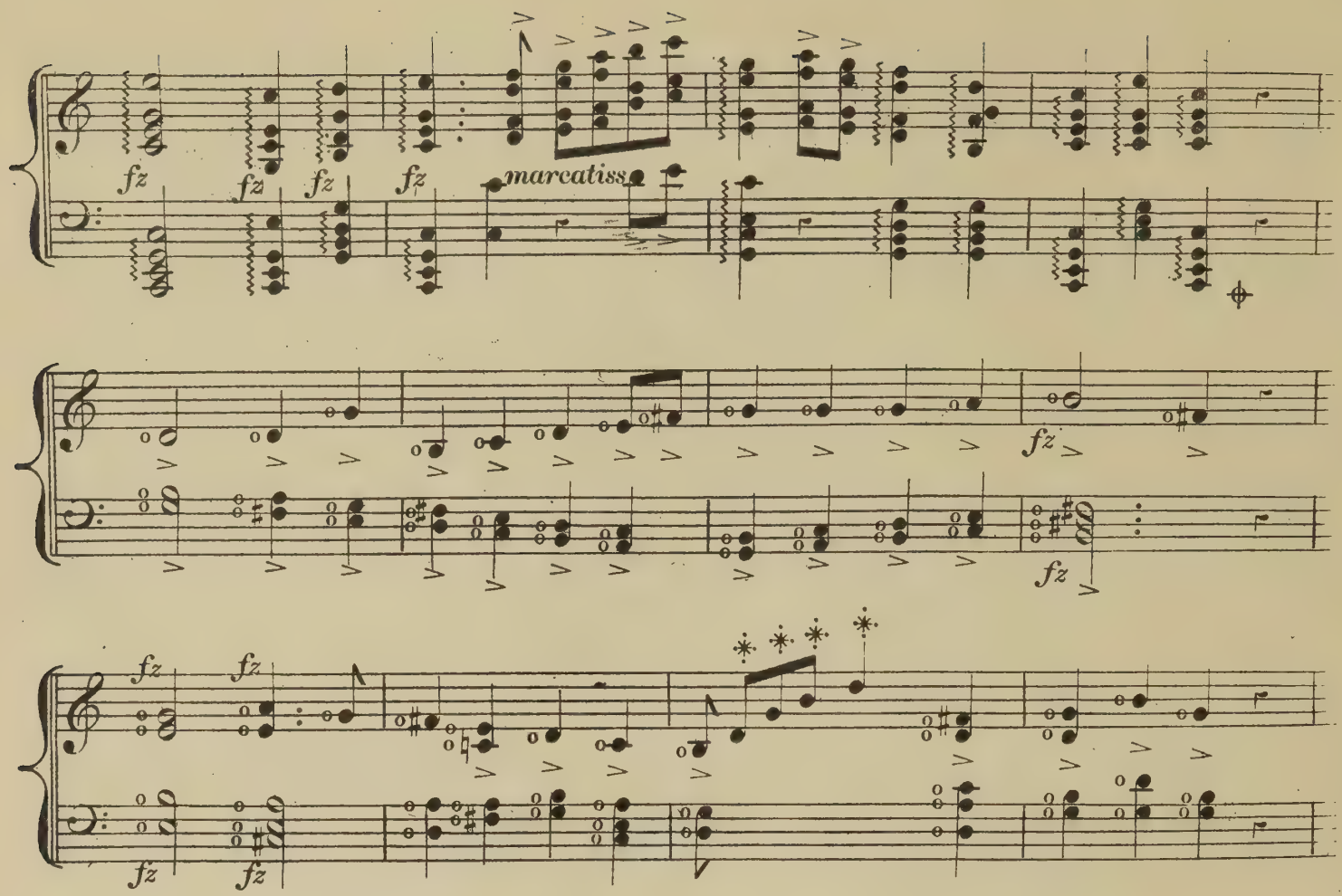
riten:

A Tempo.

(C)

ff molto Grandioso.

(A) The style of this Studio is Martial and pompous — for the manner of performing the divers Harmonics contained in it, (see the Authors book of New effects) give the Etouffes chords very short and briskly — (B) All the Harmonics to be played with great force, but that force to be derived solely from the power of the fingers joints, and *not* from the wrist, taking care to give more accent to the minims and dotted



crotchets than to other notes, in order to give the true effect to their value. (C) Perform all the chords with both hands, in a grandioso manner, arpeggioing them as much as possible.

ff ff ff ff ff p dim.

(D)

pp dolciss: con gusto:

deciso.

graz: cres.

ff Bb p ff

rall:

(E)

fz fz p con esp: fmarcato. pp fmarcato. pp

fmarcato. pp e stacc: dim. pp ppp pp ppp

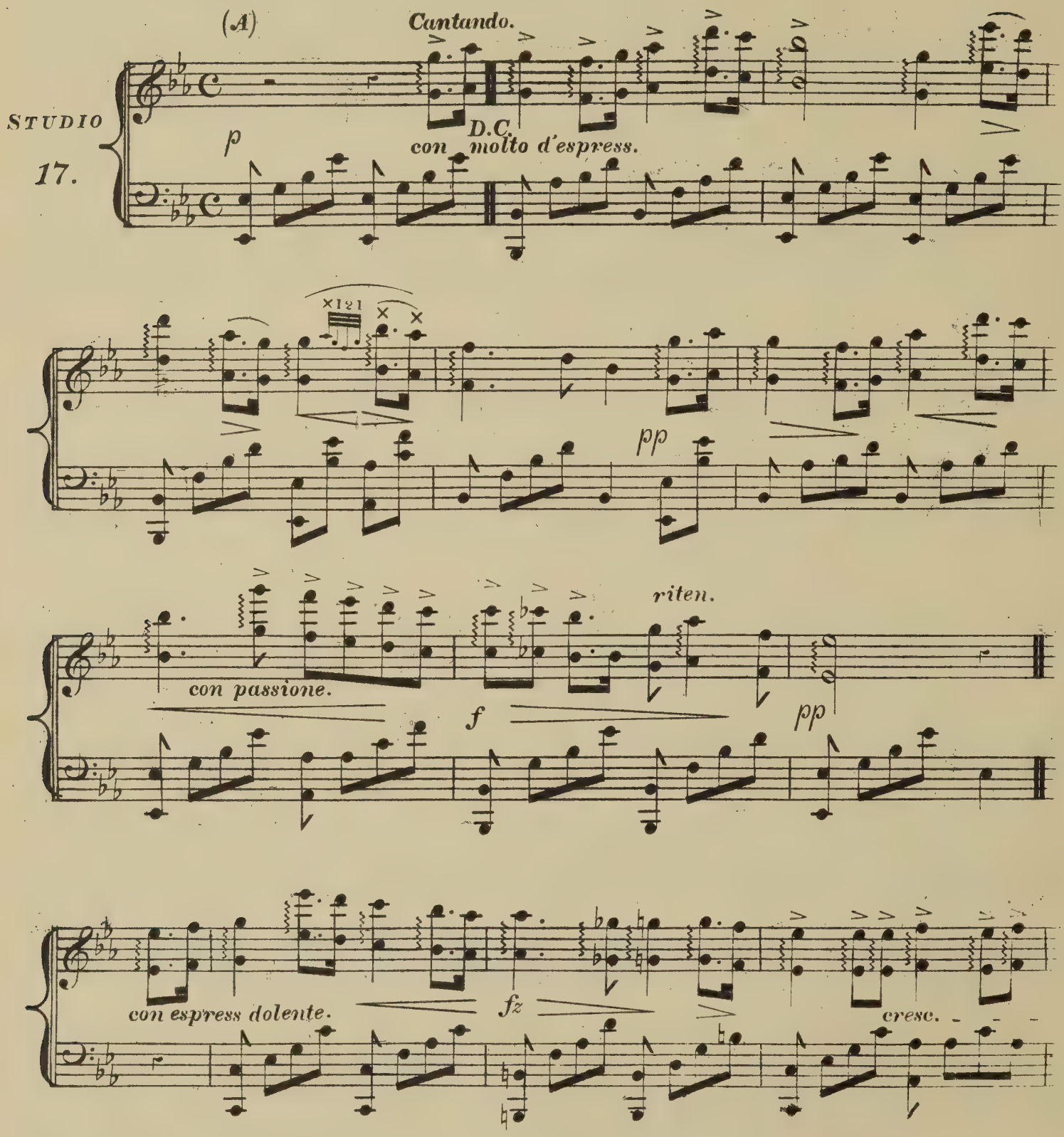
(D) The right hand chords to be played in a soft and delicate manner, paying attention to make the notes with the thumb well marked and distinct – the triple Harmonics with the left hand to be given with force and clearness.. (E) the right hand chords very soft, and short, without arpeggioing them at all.

ROMANZA, ON TASTE AND EXPRESSION.

(Italian style)

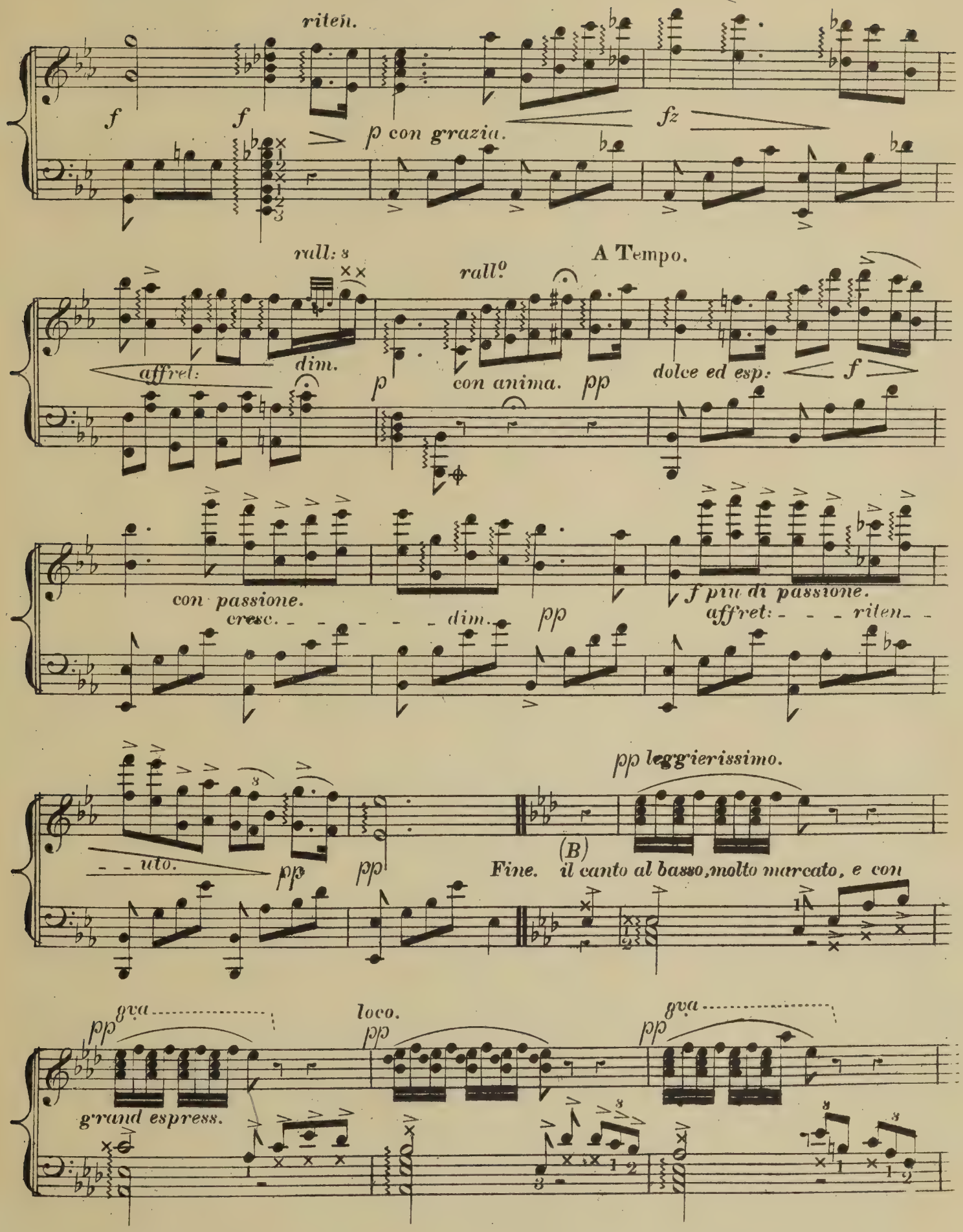
ANDANTE SOSTENUTO DRAMMATICO.

STUDIO 17.

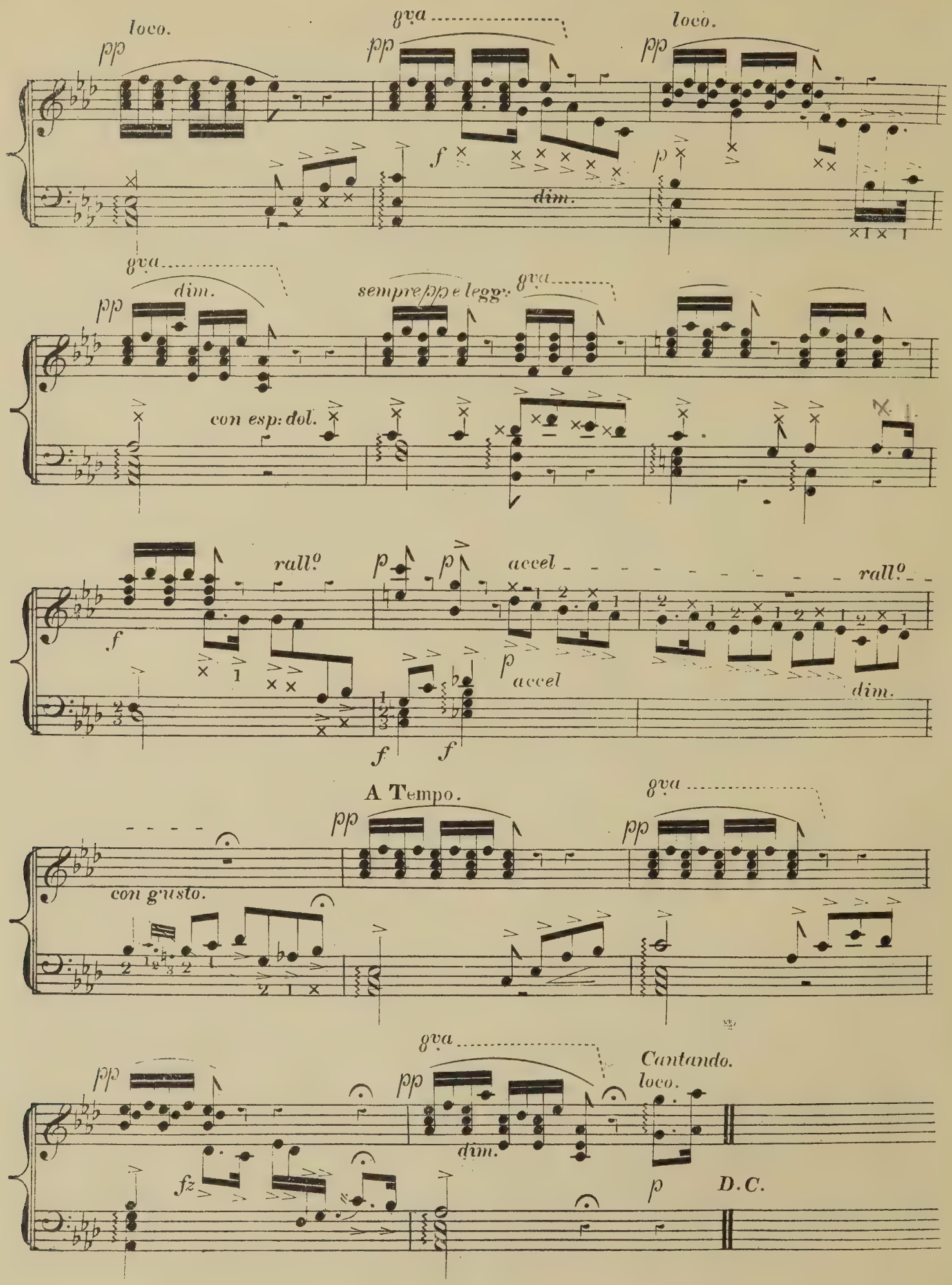


(A) The greatest expression intense feeling, and strict attention to give the slow notes their full effect, by due vibration, are the requests to perform rightly this Studio-Romance on the pianoforte, keeping down the fingers on the keys, or using the pedal, prolong the sounds, but on the Harp the only way of determining the duration of a particular note, is in the more or less force given in striking the string, *this*, which demands a great nicety of touch, as well as much flexibility and delicacy in the fingers joints, is too often neglected by the Harpist, and the consequence of this neglect are an ineffective and tame perfor.

UPB



mance, especially in slow and Cantabile movements. The author then recommends the Harpist to give *full vibration* to the minims, crotchets and dotted crotchets contained in this Studio, while the other notes are performed in a short manner. The striking with force the Bass octave notes, (especially if the strings are metallic) will add greatly to the effect of the whole. (*B*) The melody, which is at the Bass, to



be given with force, and in a Singing manner, while the right hand accompaniment is to be played with great delicacy and very soft.

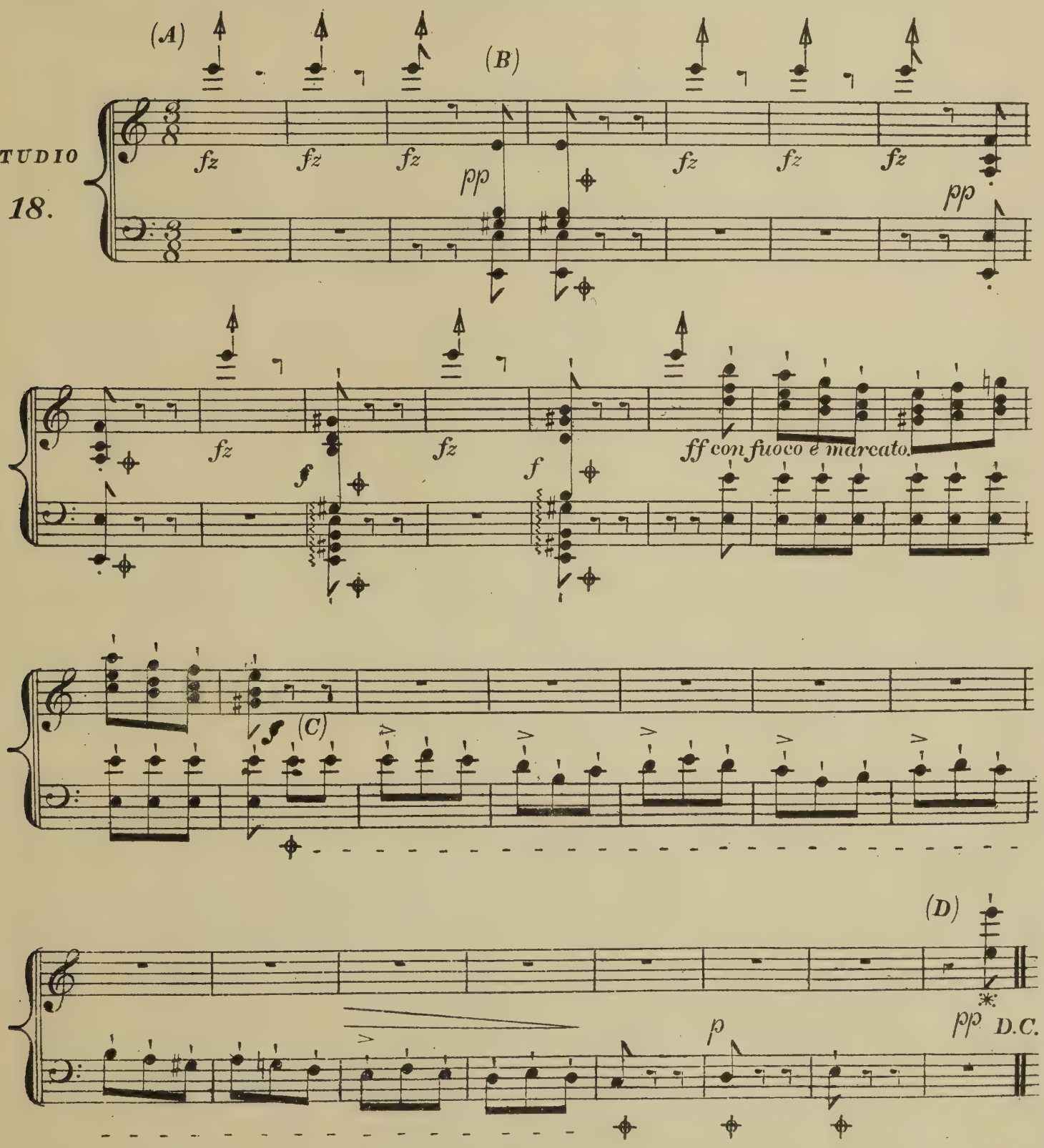
If the Harmonics contained in this Studio are found too difficult, they may be omitted, and the whole piece may be still performed effectively in natural sounds and with the *Etouffés*.

ON ETOUFFÉS AND HARMONICS.

(alla Napolitana)

ALLEGRO MOLTO VIVO, QUASI PRESTO.

STUDIO 18.



(A) The time of this Studio must be quick and spirited—for the manner of performing the upper single Harmonics, (See the author's book of New effects) *(B)* The chords very short and Etouffés. *(C)* The *Etouffés* notes to be given with considerable force, the left hand being well extended on the strings, in order to have the fleshy part of the hand ready to act for the Etouffés. *(D)* The lower octave notes Harmo-

p

staccato e scherzoso.

il basso molto leggiero.

p

fz

p

sempre scherzoso.

rall°

p

cresc

con esp.

A Tempo.

pp *fz* *fz*

deciso e scherzoso.

p

fz *fz*

gva

riten.

(nota.

f

p dol.

nics, are done by stretching stiffly the little right finger on the string, while the string is struck with force with the second right finger_all the octaves, to be played very short and briskly_the left hand very light and piano, giving only the first note of each bar with a slight accent_that first note of each bar (at the Bass) is to be performed independently, without trying to place too soon the 2d left finger.

Tempo. (E)

f e marcato.

p dolce.

(F)

ff

p *rf* *deciso.*

f marcato e giocoso.

p dolce.

ff

p *rf* (G)

pp staccatiss.
il basso

sempre marcato.

(*E*) Same Harmonics as in letter D, and (nota) after the *Da Capo*, second time, go from here to the Coda. play the sixths and the thirds with a good deal of force, in marking each, well, to give a clear tone to the under notes harmonics. (*F*) The left hand harmonics with force, while the right hand plays piano in arpeggioing lightly the chords. (*G*) All the right hand chords, very Staccato, the left hand always well marked and with force.

(H)

f

(I)

pp *scherzando.* *cresc*

agitato.

en *do* *f legato.*

p

(J) *il tempo piu ritenuto.*

rall°

pp *fz* *marcatissimo.*

A Tempo.

fz *dim.* *fz* *D.C.*

(H) Mind the various Crescendos and decres — (I) The right hand thirds very short and detached and keep well the left hand close to the strings, for the *Etouffés* chords. (J) Place lightly the second and third left fingers on the middle of the strings which the second and third right fingers strike — these two last fingers must act with great force to give the Harmonics clear.

CODA

fz *fz* *fz* *fz*

il basso piano e leggiero.

p con esp: *fz* *fz*

fz *fz* *riten.* - - - **A Tempo.**

p dolce. *f*

(K)

fz *f*

rall° - - - - - - (L) **A Tempo.**

esp: riten: **A Tempo.** *con gusto:* *pp*

fz

pp *smorzando.* - - - - - *riten:* *ppp*

(K) **The two lower notes are Harmonics, the upper note being natural sound.** (L) **The right hand chords *pianissimo* and very short – the left hand Etouffés in diminishing the sound little by little.**

A CATALOGUE
OF
HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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b	Introduction and variations on a favourite Air of Bellini	4	0
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c	**Twelve favourite airs**	3	0

APTOMMAS.

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	1. The rising of the sun	2	6
	2. Of noble race was Shenkin	2	6
	3. Ap Shenkin	2	6
	4. Poor Mary Anne	2	6
	5. Love's fascination	2	6
	6. Sweet Richard	2	6
b	Aptommas's polka	3	0

BELLOTTA, F.

b	Galop brillant	2	6
b	Il trovatore. Fantaisie sur l'opéra de Verdi	3	6

BOCHSA, N. C.

b	LE MÉNESTREL ITALIEN. Dix Morceaux, courts et brillants:		
	1. Di Pescatore and Ama tua madre (Lucrezia)	2	6
	2. O divina Agnese (Beatrice di Tenda)	2	6
	3. Com' è bello (Lucrezia Borgia)	2	6
	4. Meco & Voga voga luna (La Straniera)	2	6
	5. March & Pas rédoublé (Saffo)	2	6
	6. Voga, voga, & Sogno talor (Parisina)	2	6
	7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	2	6
	8. Ah! tu sei (Parisina)	2	6
	9. Quanto è bello (L'elisire d'amore)	2	6
	10. Io l'udia (Torquato Tasso)	2	6
b	Récréations pour les Harpistes de toutes les forces:		
	1. My own blue bell	2	6
	2. The bridal ring	2	6
	3. The Prince of Wales' march	2	6
	4. March in the old Irish style	2	6
	5. Souvenir à l'Ecossaise	2	6
	6. The wild white rose	2	6
	7. Rondo à la villageoise	2	6
	8. L'invitation à la polka	2	6
	9. Le moulinet	2	6
	10. Welch polka	2	6
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CHATTERTON, FREDERICK.

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	6. Bardic relics, No. 4. Of noble race was Shenkin	3	0
	7. Beauties of Irish melody. Savourneen deelish and Kate Kearney	3	0
	8. Bridal march	2	6
	9. Chant des Croates (J. Blumenthal)	3	0
	10. Don Pasquale. Fantasia	3	0
	11. Gems of Irish melody, No 1	2	0
	12. Gems of Irish melody, No. 2	2	0
	13. God save the Queen. Variations	3	0
	14. Gondolier row. Variations	3	0
	15. Grand American march	2	6
	16. Il trovatore (The prison scene)	3	0
	17. Kathleen Mavourneen and Dermot astore	3	0
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	19. La gitana. The new cachucha	2	6
	20. Les noces. Fantasia, introducing Danish air	3	0
	21. Relics of Wales (Three Welsh airs)	3	0
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	24. The light of other days (Balfe)	3	0
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	26. Victoria march (introducing "The brave old oak")	3	0

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	8. What beauties does Flora disclose. Scotch air and a Quick march	2	6
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b	Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4	0

OBERTHÜR, CHARLES.

b	Op. 25. Addio, mia vita, addio! Barcarolle	2	6
a	Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thême original	6	0
b	Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3	0
b	Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi	7	0
b	Op. 29. La mélancolie de F. Prume. Transcription	2	6
b	Op. 38. Una lagrima sulla tomba di Parish Alvars. Elégie	3	0
b	Op. 51. La belle Emmeline. Impromptu	3	6
b	Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:		
	1. La cascade	3	6
	2. La coquette	2	0
	3. La consolation	3	0
b	Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:		
	1. Adelaide ..... Beethoven	3	0
	2. The first violet ..... Mendelssohn	2	0
	3. Zuleika ..... Mendelssohn	2	0
	4. Cooling zephyrs ..... Schubert	2	0
	5. The huntsman, soldier, and sailor ..... Spohr	2	6
	6. A ride I once was taking (Trab, trab) ..... Kücken	2	0
	7. My harp now lies broken (Maid of Judah) .... Kücken	3	0
	8. My heart's on the Rhine ..... Speyer	3	0
	9. From the Alp the horn resounding ..... Proch	2	6
	10. With sword at rest (The standard bearer) Lindpainter	2	0
	11. When the swallows fly towards home (Agathe) .... Abt	2	0
	12. Oh! wert thou mine for ever ..... Kücken	2	0
c	Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:		
	1. Ye flow'rets that to me she gave	1	6
	2. Praise of tears	1	6
	3. Norman's Gesang	1	6
b	Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:		
	1. Streamlet cease ..... Curschmann	2	0
	2. Forth I roam ..... Kalliwoda	2	0
	3. If o'er the boundless sky ..... Molique	2	0
b	Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:		
	1. Bâle	3	6
	2. Zuric	3	6
	3. St. Gallois	3	6
b	Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:		
	1. Grace ..... C. Mayer	2	6
	2. La fontaine ..... C. Mayer	3	0
	3. Si oiseau j'étais ..... A. Henselt	2	0
c	Op. 106. Three characteristic melodies:		
	1. Wenn ich ein Vöglein wär	3	0
	2. Lisple Laute, lisple linde	3	0
	3. Virgo Maria (O Sanctissima)	3	0
c	Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:		
	1. Repose	2	0
	2. Sorrow and relief	2	6
	3. Cradle song	2	6
a	Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	6	0
b	Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer	2	6
b	Op. 121. Trois morceaux caractéristiques:		
	1. La gitana	3	0
	2. Mélodie mazurque	3	0
	3. La gazelle	3	0
b	Op. 127. Sacred melodies:		
	1. Martin Luther's hymn	2	6
	2. Old hundredth psalm	2	6
	3. Before Jehovah's awful throne	2	6
	4. Airs from "The creation" (Haydn)	4	0
	5. Vital spark of heavenly flame	2	6
	6. Agnus Dei (Mozart)	2	6
b	Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):		
	1. Nobles seigneurs. Cavatine du page	2	0
	2. A ce mot tout s'anime. Air de Marguerite	2	0

OBERTHÜR, CHARLES—*continued.*

b	Op. 129. "ÆOLIAN CHORDS." Three melodies:		
	1. Gems of the crimson-coloured even	2	6
	2. She was a creature strange as fair	2	6
	3. 'Tis sweet when in the glowing west	2	6
b	Op. 132. Nereides. Sketch	3	0
b	Op. 142. L'invitazione del gondoliere. Sketch	2	6
b	Op. 144. Il trovatore. Fantasia on Verdi's opera	4	0
b	Op. 146. La traviata. Souvenir de l'opéra de Verdi	3	0
b	Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed ..... each	2	6
	1. Ah! che la morte ..... Trovatore		
	2. Il balen del suo sorriso ..... Trovatore		
	3. Si la stanchezza ..... Trovatore		
	4. Stride la vampa ..... Trovatore		
	5. La mia letizia ..... I Lombardi		
	6. La donna è mobile ..... Rigoletto		
	7. Parigi, o cara ..... Traviata		
	8. Ah, fors' è lui ..... Traviata		
	9. Di Provenza il mar ..... Traviata		
	10. Libiamo (Brindisi) ..... Traviata		
	11. Ernani involami ..... Ernani		
	12. Va pensiero ..... Nabuco		
b	Op. 158. "SEASIDE RAMBLES." Four musical sketches:		
	1. Sea nymphs	2	0
	2. Murmuring waves	2	0
	3. My bark glides through the silver wave	2	0
	4. Water sprites	2	0
b	Op. 159. Andalusia. Bolero brillant	4	0
b	Op. 166. The keel row Fantasia	4	0
b	Op. 167. Santa Lucia. Neapolitan air	4	0
b	Op. 170. Un ballo in maschera. Fantaisie	4	0
b	Songs without words:		
	1. Dans ces instants où mon cœur pense	2	0
	2. Ich denke dein, wenn durch den Hain der Nachtigallen	2	0
	3. Eilende Wolken, Segler der Lüfte	2	0
	4. Emelina	1	0
	5. Selige Tage	1	0
	6. Nachgefühl	1	0
	7. Adieu, charmant pays de France	3	0
	8. For I, methinks, till I grow old	3	0
	9. L'air est doux, le ciel est beau	2	6
	10. Ange aux yeux bleus	2	6
	11. We rove among the roses	2	0
	12. Au bord du Rhin	2	0
	13. Au bord de la Lahn	2	6
	14. Au bord de la Nahe	2	0
	15. Au bord du Neckar	1	0
	16. Auf leichtem Zweig	1	0
	17. Ah! be not sad	2	0
	18. Remind me not	1	0
b	"VOYAGE LYRIQUE." Twenty-four National Airs ..... each	3	0

1. Norway.
2. Sweden.
3. Denmark.
4. Russia (God save the Emperor).
5. Prussia.
6. Prussia.
7. Poland.
8. Saxony.
9. Bavaria.
10. Austria (Haydn's hymn).
11. Hungary.
12. Sardinia.
13. Romagna.
14. Naples.
15. Spain.
16. Portugal.
17. Switzerland.
18. France (La Marseillaise).
19. France (Les Girondins).
20. Belgium.
21. Holland.
22. England (Rule Britannia).
23. America (Hail Columbia).
24. England (God save the [Queen)

STEIL, W. H.

b	My lodging is on the cold ground (variations)	3	0

STREATHER, WILLIAM.

b	Deh vieni alla finestra. Serenade from Don Juan	2	0
a	Home, sweet home, of Thalberg, transcribed	5	0

TAYLOR, GERHARD.

a	Com' è gentil (Don Pasquale). Transcription	2	6
a	Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)	3	0
a	Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3	0
a	Rigoletto. Fantasia on Verdi's opera	3	0

THOMAS, JOHN.

b	WELSH MELODIES. Transcribed:		
	1. The ash grove	3	0
	2. The bells of Aberdovey	3	0
	3. Sweet melody, sweet Richard	3	0
	4. The rising of the sun	3	0
	5. The march of the men of Harlech	3	0
	6. Riding over the mountain (original melody by J. Thomas)	3	0
	7. The plain of Rhuddlan	3	0
	8. Love's fascination	3	0
	9. The rising of the lark	3	0
	10. The camp (Of noble race was Shenkin)	3	0
	11. Megan's daughter	3	0
	12. The minstrel's adieu to his native land (original melody by J. Thomas)	3	0
	13. Watching the wheat	3	0
	14. New year's eve	3	0
	15. David of the white rock, or The dying bard to his harp	3	0
	16. Over the stone	3	0
	17. The miller's daughter	3	0
	18. Come to battle	3	0
	19. All through the night	3	0
	20. The blackbird	3	0
	21. The dawn of day	3	0
	22. Britain's lament	3	0
	23. Black Sir Harry	3	0
	24. The departure of the king	3	0
b	La source. Caprice of J. Blumenthal, transcribed	4	0
b	The harmonious blacksmith, of Händel, transcribed	2	6

WRIGHT, T. H.

b	Caledonian Fantasia, introducing favourite Scotch melodies	4	0
b	Com' è gentil (Don Pasquale). Fantasia	3	0
b	Deh calma oh ciel (Otello). Transcription	2	6
b	Fra poco a me ricovero (Lucia). Arranged	3	0

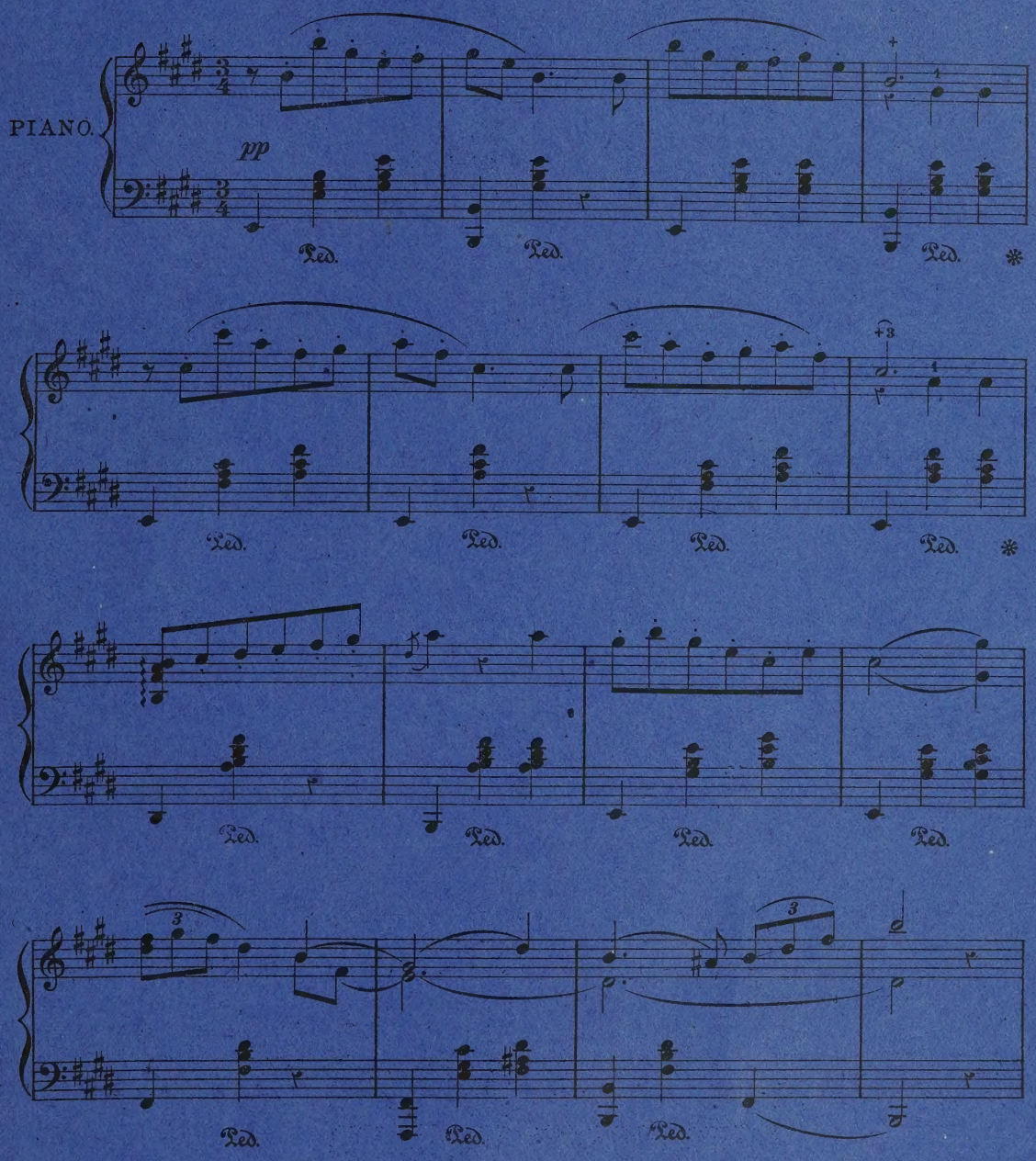
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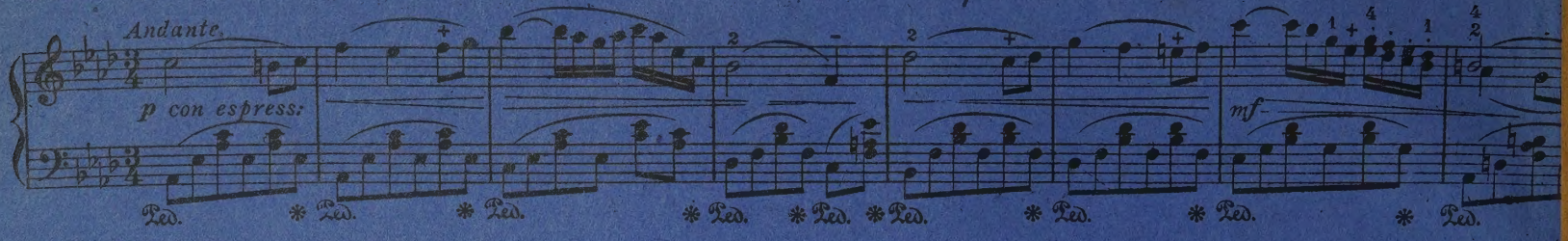
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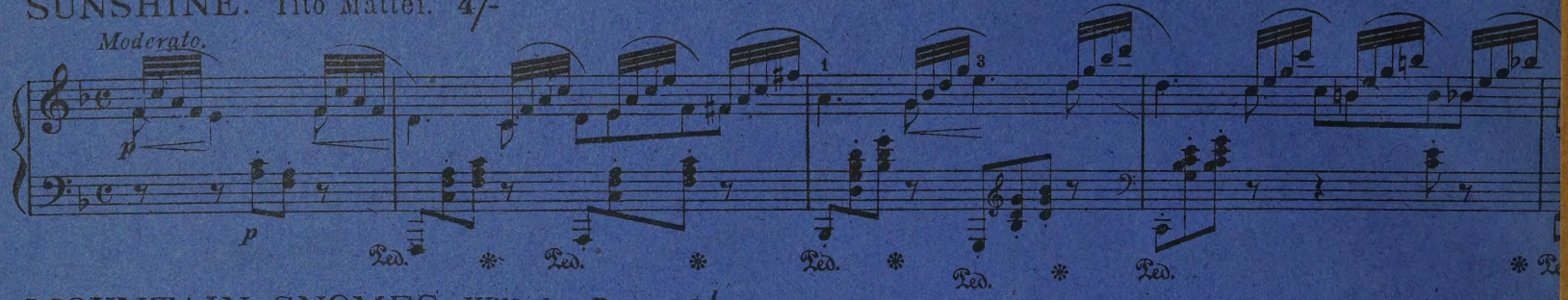


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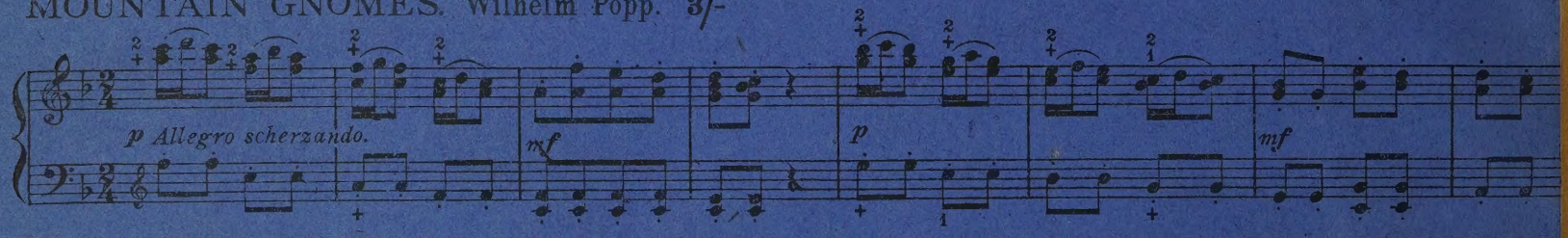
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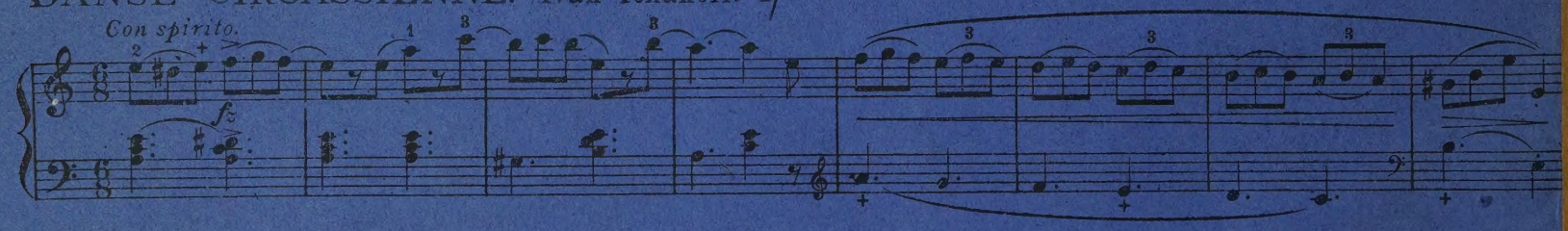
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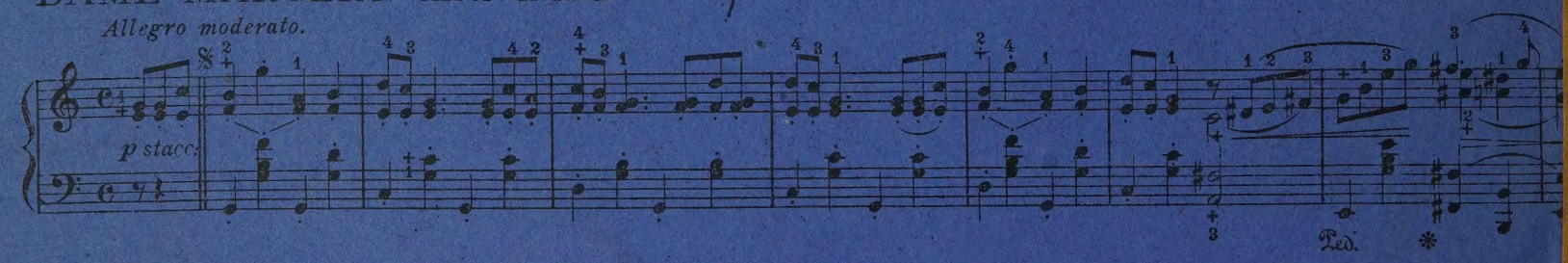
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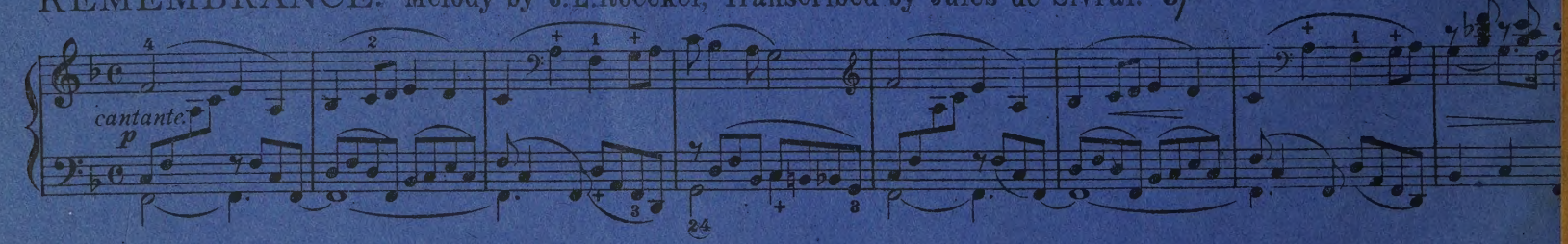
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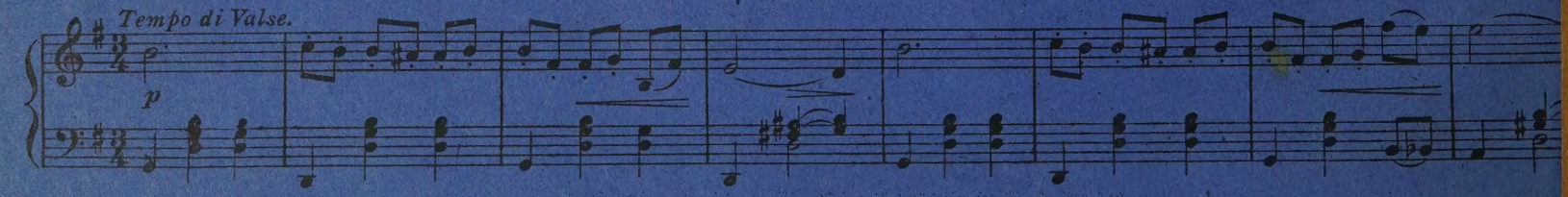
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